Faire Wind & Song

An Expedition Documentary Series & Global Community Initiative

Faire Wind & Song Our "Peter Jackson Method" in Action

🎬 1. Series Description - Faire Wind & Song is a global expedition documentary series filmed, produced, and posted entirely on location — wherever music, cuisine, and culture thrive.

Hosted by Kevin Brauch — best known as Alton Brown's favourite Canadian from Iron Chef America and The Thirsty Traveler — Season 1 spans 3 continents, 16 primary locations, and covers more than 17,000 miles under sail: From the Great Lakes, to the Arctic, around Scotland, Scandinavia, and Jutland, to the low countries, around the Iberian Peninsula, past the Pillars of Hercules, to the Canarys, Cabo Verde, and across the Atlantic on the equator to the Caribbean.

Yes — we are going EVERYWHERE (as long as there is an ocean, a big river, or a story worth telling).

📦 2. The "Peter Jackson Method" — Total Workflow Control With full respect — this is our term, not Peter Jackson's endorsement. 😉

While working on The Lord of the Rings, I saw firsthand how Peter Jackson and his team controlled every part of their pipeline — no outside vendors, no mismatched software, no delays. They owned it all, and because of that, it worked flawlessly.

Their setup was mostly Linux-based, with a smattering of Apple and Microsoft systems.

We took that inspiration and went one step further — full-stack, end-to-end Microsoft.

One ecosystem. One platform. Total sync.

One Platform: [MICROSOFT](#) | [BLACKMAGIC DESIGN](#) | [DELL](#) / [HP](#) / [LENOVO](#) / [ASUS](#) (whichever hardware manufacturer WANTS to be part of this Global Community Initiative!!!)

- No platform confusion

- No version mismatches

- Global sync via Azure Active Directory Domain Services (Azure AD DS)

- Director can review frame-accurate cuts from sea, anywhere on Earth

⚙️ 3. Production Camera Data Format

- BRAW primary, with fallback to ProRes 4444 or DNx (if required)

- Best resolution, least compression — always

- LTO9 Archival Policy: Native / Uncompressed ONLY

Compressed LTO is a hard NO We have lots of drive space in AZURE 😉

🎥 4. Cameras in Play — 18 Units

- 50FPS Standard (aligns with 50Hz global power standard)

- UHD BRAW / ProRes 4444 acquisition

- [Blackmagic URSA Cine 12K LF](#) ×2 — Primary Cinematic Cameras

- Blackmagic PYXIS 12K x 4 - Shipboard PTZs (Main Lounge, Wheelhouse, Studio, Galley) https://www.blackmagicdesign.com/products/blackmagicpyxis

- [Panasonic AW-UR100 4K PTZ](#) ×6 — Exterior masts / Seadoo / RIB mounted

- [Blackmagic Pocket Cinema Camera 6K Pro](#) ×2 — Advance Team Interviews / Stills

- [DJI Mavic 3 Pro](#) ×2 — Aerial

- [DJI Inspire 3](#) ×1 — Cinematic Aerial

- [Chasing M2 Pro Underwater Drone](#) ×1 — Underwater

- [Blackmagic HyperDeck Studio 4K Pro](#) for AW-UR100 → ProRes 4444

🔅 5. Storage, Replication & LTO9 Archival Backbone

- 5x Storage Servers — 576TB usable RAID 50

- 24 x [Seagate Exos X22 32TB](#) drives

- 6x 4-drive RAID 5 groups striped as RAID 0

- Dual [Areca ARC-1224-8i RAID Controllers](#) (1GB Cache)

- Connected via 10Gb LAN locally and 2Gb WAN between servers

- ODIN uses Starlink uplink while at sea, joins WAN in port

- [mRack LTO9 Drives](#): ODIN (dual), MJOLNIR & YGGDRASIL (single)

📊 6. Data Volume

- 80TB per episode (including video, audio, metadata, incidentals)
- Estimated 1.3PB per season

🎭 7. Audio & Music Production, Monitoring & Signal Flow

- 64 analog channels via 8x Switchcraft RMAS8
- Isolated Output 1 → SSL Origin 32 (BIG Sidecar) → RME M-32 AD → MADI → Fairlight Audio Accelerator → Resolve/Fairlight (96kHz / 32-bit float multitrack)
- Isolated Output 2 → Focusrite RedNet A16R MKII → Dante → Yamaha DM7-EX for live, rehearsal, monitoring
- 4 x Focusrite RedNet A16R MKII
- 2 x Yamaha SWP1-8 Dante Switches (Primary + Secondary)
- Audio recorded to BRAGI then via ONEDRIVE auto replicated to ODIN
- Monitoring: ADAM S5H (Stereo) + ADAM 7.1.4 Immersive Systems
- Fairlight 3-Bay Consoles at ODIN and THOR

🗂️ 8. Daily Production Workflow

- 12K BRAW + 64ch 96kHz / 32-bit float audio dumped daily to ODIN
- UHD BRAW / ProRes 4444 editorial — no conform
- Daily LTO9 backups: YGGDRASIL, FRIGGA, THOR
- Metadata/project files uploaded via Starlink → Azure AD DS
- 5 LTO9 tapes per episode → 73+ per season

✂️ 9. Segmented Editing Workflow

- 8 concurrent editors aboard ODIN
- Each assigned a specific story segment
- Rough cuts reviewed by Director
- Upon approval: audio cleanup in Resolve/Fairlight
- SIF (Toronto) adds graphics, lower thirds, show open/close

🖥️ 10. Main Editorial

- Locked segments uploaded to Azure
- Synced at FRIGGA (California)
- FREYA (Main Editor) assembles full episode
- Picture lock triggers parallel audio and colour workflows
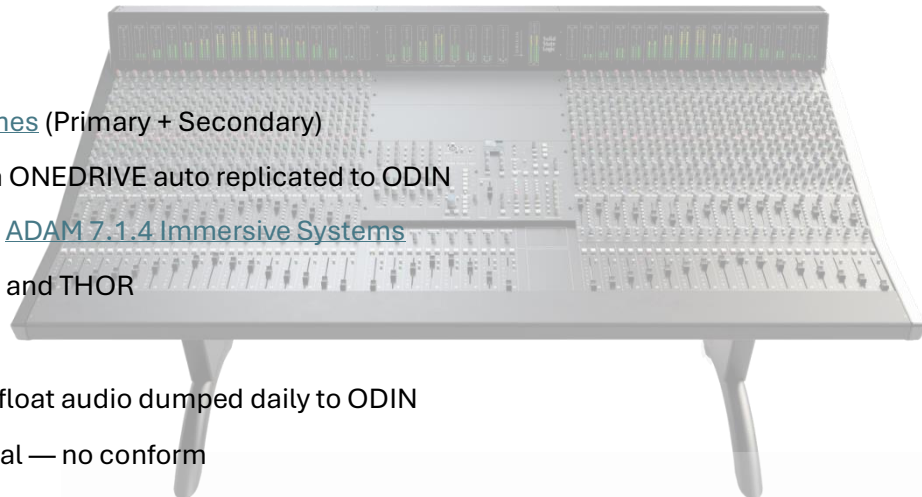
🎨 11. Mix & Colour Finishing

- Mix Engineer at THOR (Vancouver Island) finalizes audio

- Colourist at MJOLNIR (Wisconsin) completes grade

- Master deliverables: UHD, DCP, Web, Broadcast

📡 12. Video Routing & Live Streaming aboard *The Faire Wind*

- [Blackmagic Videohub](#)

- [ATEM 4 M/E Constellation 4K](#)

- [ATEM 2 M/E Advanced Panel 30](#)

- [HyperDeck Studio](#), [MultiView 16](#)

- 3x [Web Presenter 4K](#)

- Streams via Azure Media Services to YouTube, Facebook, Twitch, Vimeo, RTMP, and SRT

- Used for: As it Happens, Breaking News, Gas Gigs, Ship's Log, Gaia Fest

🛳 13. Final Review & Distribution

- Final version triggers Teams review

- Approval from Director, Producers, Editors

- Uploads to Azure

- Masters mirrored to LTO9 and prepped for distribution

✅ 14. Final Line Faire Wind & Song — Our "Peter Jackson Method" in Action Total control. No compromise. Cinematic-grade global production — delivered straight from the sea.